

# ∴ MUSEUM NEWS ∴

PUBLISHED BY

THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

No. 58

TOLEDO, OHIO

September, 1930



THE DANCERS

Gift of Edward Drummond Libbey

EDGAR DEGAS

## THE TOLEDO MUSEUM OF ART NEWS



### °° MUSEUM NEWS °° THE TOLEDO MUSEUM OF ART FOUNDED BY EDWARD DRUMMOND LIBBEY

---

EDITOR, BLAKE-MORE GODWIN, M. A.  
Director of The Toledo Museum of Art.

---

No. 58                      SEPTEMBER                      1930

---

*Art is that science whose laws applied to all things made by man make them most pleasing to the senses.*

*George W. Stevens.*

---

#### EDITORIAL

THE Museum is again expanding. As this is written a steam shovel is at work on one side of the building and an air drill on the other, preparing the way for the two magnificent additions which are soon to rise through the generosity of Mr. and Mrs. Libbey.

Also the corridor on the ground floor is packed with eager youngsters registering for the School of Design, and five hundred children are clamoring for the two hundred fifty seats in the Lecture Hall.

Despite building construction, Museum activities continue as usual. Six years ago, when the last addition was erected, it was necessary to suspend much of our educational work due to the extensive alterations in the original building. That will not be the case this time, for the last addition was planned with future ones in mind.

Therefore all of the educational work of the Museum and its School of Design will be maintained throughout the present season. There

may be some slight inconveniences, but there will be no suspension.

The Museum facade is a work of art. The beautiful forest trees in the grounds enhance its beauty. The new additions have been so planned as to leave a maximum number of trees undisturbed. These have been carefully protected with heavy boxing. Of those which stood on the site of the additions, all that were movable have been transported to new locations, so that the setting for the new building may be in keeping with that of the present one.

The physical growth of the Museum is only in keeping with its use by Toledo people. Last year our facilities for many activities were sorely taxed by weight of number alone. Present prospects indicate that this season we will be actually crowded. Only our membership has lagged behind. In all other respects we have shown a consistent and regular growth. We need more members to help maintain our expanding activities. Will you not send us the names of your friends who would be pleased to be identified with the Museum and its educational work as annual contributors? The cost of membership is only ten dollars.

#### OUR CONCERT SERIES

The concerts for adults, held in the Museum each Sunday afternoon at 2:30, will be continued with a series of attractive programs. Plans for the season were outlined at a recent meeting of the Concert Committee, which includes William A. Howell, Chairman, Mrs. S. M. Jones, Mrs. Frederick Persons, Mrs. Flora Ward Hine, Rev. Ignatius T. Kelly, V. K. Richards and Allen Saunders.

These concerts, made possible by the generosity of Toledo musicians, will include vocal, instrumental and orchestral presentations as well as recitals on the fine organ in the Museum hemicycle presented in memory of the late Edward Drummond Libbey by his sisters, Sarah Miller Libbey and Alice Libbey Walbridge.

The first concert on Sunday, October 5, will be presented by Roscoe Thayer and his Band.



## OUR PAINTING BY DEGAS

TWO years ago the Museum purchased its first painting from the fund provided for the purpose by its Founder, Edward Drummond Libbey. The work chosen was one by Degas, which was installed as a companion to the portrait of Antonin Proust by Manet, which had been presented to the Museum by Mr. Libbey in 1925.

Manet and Degas were both leaders of the Impressionist school. The former turned earlier to that type of painting, which for want of a better name was called Impressionism. Applied first as a term of derision by those whose eyes had not yet been opened to the nuances of color produced by out-of-door light and atmosphere, it was accepted as a badge of honor by its exponents. Degas had studied at the Ecole des Beaux-Arts, and had had Ingres for a master. He spent much time copying in the Louvre, and made the journey to Rome. On his return he painted subjects from mythology and classical history. For five or six years he exhibited regularly at the Salon. He was influenced by Chardin, the painter of intimate and at times somewhat sentimental harmonies, and by Delacroix the Romanticist. The art of the Japanese, then in vogue due to the admiration for it of the great American, Whistler, taught him methods of selection, elimination and emphasis. From Manet he acquired facility of modelling. Out of all these influences came Degas himself, "an isolated phenomenon in his period, a grand creator unattached to his time."

Of his early master, Ingres, he was ever a devoted admirer. From him he had learned the faultless draughtsmanship to which he wedded the vibrant color of the Luminists. He was most careful—almost meticulous—in his drawing, yet so great a master of line was he that his finished works show no effect of labor, no conscious striving for perfection of form.

As a draughtsman he was pre-eminent. In the first Impressionist works, the artists, carried away by their discovery of color, light and atmosphere, were inclined to disregard, or at least neglect, drawing. To them it seemed that the problems of line and form had been solved by their predecessors, and throwing their full vigor into their new experiments, they sometimes forgot the proven

principles of the earlier men. Perhaps it seemed impossible to make line conform to the theories of mobility which they held. Degas succeeded in making line as vibrant as is broken and complementary color. He stood out as a master of the color technique of the Impressionists, but he held it in check with a firm rein, guiding and directing it to accentuate his marvelous drawing. He caught and fixed on his canvases the movement of form as well as the play of light and color.

His figures are truly tri-dimensional. They stand out well-modelled, firm and sure. There is atmosphere around, between and behind them. Sometimes it is the atmosphere of open air, again that of the green-room or backstage. He found inspiration on the race course and in the theatre. His primary interest seems to have been in the mechanics of motion, and so he studied the most mobile of creatures, the race horse and the ballet dancer. He painted both from every angle—from above, below, from the front, the side, the rear. He frequently chose a viewpoint not before discovered. He never felt it incumbent upon himself to include an entire figure in the composition unless so doing added to the artistic excellence of his work. This custom of leaving the hind quarters of a horse or the arm of a ballet girl outside the frame enhanced the effect of motion which he knew so well how to secure.

In the painting of the scenes from the theatre, Degas reached his highest excellence. His fame rests securely upon them. He was the first to paint the ballet girl. No one had seen her as had he. He had found a field all his own, and he cultivated it unceasingly. Critics have acclaimed his pictures of the ballet as among those which will always count as the masterpieces of the nineteenth century.

Degas first painted in oil and watercolor. His oils lacked brilliancy of color and so he turned to pastel. Thenceforth his work was a series of masterpieces. In this delicate and subtle medium he retained his strength of line and color. Touching the paper lightly with the crayon, he attained the quality of an ancient jewel, or the brilliant radiance of iridescent glass. At times he combined his various mediums to good purposes, but never did he excel the rare quality of his pure pastel.

## THE TOLEDO MUSEUM OF ART NEWS

His achievements definitely established him for all time among the great masters of the nineteenth century. He was an individualist, he promulgated no theories, and established no great train of followers, but when he died at the age of eighty-three, he had left to the world as the result of an active life a great heritage of beauty.

The Dancers, the picture owned by The Toledo Museum of Art, is a pastel, and has all the qualities which distinguish his work in that medium. There is the shimmering iridescent color, the motion, the atmosphere for which he was noted. Three ballet girls are shown, two of them completing their costuming, the third with arm outstretched, in the moment just before they are ready to go on the stage. Degas' figures never give the impression of having been painted from the posed models, but, as does this one, of having been seized and fixed instantaneously on the canvas. He has included in his composition only that which was essential to it. Here, as always, he has seen and shown the grace and charm which is to be found in even the most ordinary gestures. All the colors of the spectrum are here, but each so skilfully placed as to produce a delicate harmony.

### OUR ACTIVITIES FOR THE SEASON

**F**OLLOWING close upon the opening of the schools, the Museum begins its educational activities. There has been planned for the coming season a complete program along last year's successful lines, but with a change of subject matter. The Art Talks will turn from the new America back to the old Egypt, the Art History Class will progress from the Renaissance to the Modern period, and the Art Appreciation Class will transfer its attention from Prints to Sculpture.

Most of the educational effort of the Museum is devoted to the child and the youth of Toledo, and much of it is carried on in co-operation with other institutions. As in the past, through a series of gallery talks, the staff of the Museum will supplement the subjects of study in the high schools by carefully correlated consideration of the Museum's rich collections. These talks will be given to any high school group upon the request of the teacher in charge.

Last season's innovation of Saturday morning gallery talks for sixth grade pupils bids fair

to become an established feature of the educational program. A series of talks correlated with the history course of the sixth grade will be given again this year to representatives delegated from a number of schools. These delegates will later give reports on the talks to their classes, creating in their classmates a keener interest in the period or country being studied through a knowledge of the Museum collections.

The Art Talks for children will be given on Saturday and Sunday afternoons by Eula Lee Anderson, Assistant Supervisor of Education. This year the talks will deal with the life, customs, and art of the ancient Egyptians. Their purpose will be to interpret the arts and crafts of this historic people and to correlate the artistic works with the historical and religious aspects of ancient Egyptian life. Objects in the Egyptian Gallery of the Museum will be used as illustrations.

Free motion pictures for children will be shown on both Saturday and Sunday afternoons, as in the past. This season a varied and interesting program has been planned for this popular feature of the Museum's educational work. As far as possible, the films exhibited will supplement the Art Talks by giving a dramatic picture of the land on the Nile and its neighbors.

The Museum's regular classes for adults have long been recognized by the University of Toledo, and in turn by other academic accrediting agencies, as of standard collegiate value. Hence students in the University may secure credit toward their degrees upon the satisfactory completion of Museum courses, and this credit may be transferred to other institutions. The classes for adults, which are so organized that each lecture is complete in itself, and may be enjoyed by those who cannot attend regularly, are those in Art History, Art Appreciation, and the Arts of the Orient.

The first, which meets each Friday evening, will continue this year with a study of modern art beginning with the English portrait school and including the art of Europe and America from the eighteenth century to the present. The course will include a thorough study, both comparative and analytical, of the much-discussed contemporary art. If registered at the University, students may receive two hours credit for this course each semester.



## THE TOLEDO MUSEUM OF ART NEWS

The four year course in Art Appreciation, given on Monday afternoons at four o'clock by Miss Merrill, will begin its second year, devoting its attention to Sculpture. The discussions will deal with the principles of art as exemplified by the sculptures in the Museum's galleries. This course, like that in Art History, requires an illustrated notebook for university credit.

J. Arthur MacLean will present a lecture course on the Arts of the Orient. In addition to discussions pertaining to sculpture, painting and the minor arts of the Far East, the course will treat of the cultural and historical background of Asiatic art. The contrast between Oriental and Occidental art will also be drawn. The class meets on Friday afternoons at four o'clock.

Sunday afternoon gallery talks by staff members will be resumed in October. Director Blake-More Godwin will speak on the arts of the book one Sunday afternoon each month, illustrating his talks with the fine books and rare manuscripts in the George W. Stevens Gallery. Current temporary exhibitions in Museum galleries will be treated by Elisabeth Jane Merrill in a series to be given one Sunday each month. J. Arthur MacLean will speak on the Oriental art in the Toledo Museum, including pottery and paintings, both ancient and modern. Nell L. Jaffe, Assistant Curator, will discuss on one Sunday afternoon of each month the Museum's etchings, engravings and lithographs, using the prints in the galleries as illustrations. All Sunday afternoon talks will begin at 3:45 and will continue for thirty minutes.

On the third Wednesday of each month, at four o'clock, Miss Jaffe will present a talk on objects of interest in the Ceramics Collection. The pottery and porcelain of France, Germany, Italy and Holland, will be taken up in these discussions.

Elsewhere in this issue of the Museum News is published a schedule of these lectures, giving the dates and subjects of each. They are open to everyone, and members of the Museum are especially invited to attend them.

In addition to the foregoing series of talks which give an appreciation of art to those who have no facility of hand with the pencil or brush, are the forty-one classes in the Museum School of Design which teach the understanding of art to those who desire to cultivate an

ability in the handling of form and color. For these classes a goodly number have now registered and 1248 students have attended the first lesson in subjects ranging from Clothing Appreciation and Home Furnishing to Fashion Drawing and Poster Advertising. The adult classes in Color and Design with their enrollment of over one hundred, show an appreciation of this, the most important because the most fundamental subject in the curriculum. The commercial lettering course will present new subject matter this year to a class of sixty while poster advertising will be taught to an even greater number. At present over five hundred adults are attending the classes in the School of Design; this number will be greatly enlarged in October when we commence our design classes for the employees of Toledo industries and department stores. In the latter field our instruction for buyers and salespeople has grown from that given two stores four years ago to this year's arrangements for five organizations.

Of the 750 children who are registered for our design classes, three hundred are sixth grade students from the neighboring Monroe, Washington, Warren, and Roosevelt schools, who come to the Museum school each week for their regular art work which is closely correlated with their study of geography, history and civic life.

Our regular Saturday classes for selected children are filled to capacity with 450 students. Two thirds of these are commencing their first year in color and design, the remainder are second and third year students who have had previous work in Museum classes. The work of our children's classes in design has attracted widespread attention from critics and educators, and during the past summer at the request of the Ohio State Fair an exhibition of that work was sent to Columbus. The American Federation of Arts has requested permission to organize a circuit for this exhibition which will carry it to the principal art centers of the country.

Beginning in October there will be offered two additional design classes for children, leading to the art merit badge offered to Boy and Girl Scouts.

This is the twenty-eighth season of the Museum's educational work and from present indications it will evidence a growth in interest unsurpassed in all previous years.

## THE TOLEDO MUSEUM OF ART NEWS



A PRIMARY CLASS STUDIES ART

## SCHEDULE OF THE SEASON'S EDUCATIONAL ACTIVITIES

### APPRECIATION OF SCULPTURE

Monday Afternoons at 4:00 o'clock

- |       |    |  |
|-------|----|--|
| Sept. | 29 | The Language of Art                    |
| Oct.  | 6  | The Egyptians and their Art            |
| Oct.  | 13 | Sculptures of the Middle Kingdom       |
| Oct.  | 20 | Sculptures of the Empire Period        |
| Oct.  | 27 | Sculptures in Relief                   |
| Nov.  | 3  | Ideals of the Far East                 |
| Nov.  | 10 | The Chinese Horse of the T'ang Dynasty |
| Nov.  | 17 | The Cambodian Balustrade Terminal      |
| Nov.  | 24 | A Buddha of Japan                      |
| Dec.  | 1  | Greek Ideals in Art                    |
| Dec.  | 8  | The Archaic Style                      |
| Dec.  | 15 | Myron's Discus Thrower (Replica)       |
| Dec.  | 22 | Resting Hermes (Replica)               |
| Jan.  | 5  | Venus of Melos (Cast)                  |
| Jan.  | 12 | Some examples of Hellenistic Sculpture |
| Jan.  | 19 | The Romans' Love of Realism            |
| Jan.  | 26 | Note-Book Day                          |



## THE TOLEDO MUSEUM OF ART NEWS

Feb.	16	Roman Portraits and Figures (Replicas)
Feb.	23	The Animal Figure in Roman Decorative Sculpture
Mar.	2	Ram of the Augustan Period
Mar.	6	Religious Themes in Gothic Sculpture
Mar.	16	French Thirteenth Century Figure of Christ
Mar.	23	Madonna and Child Groups, Fifteenth Century
Apr.	6	Bishop, Monk and Nobleman, Fifteenth Century
Apr.	13	A Bishop of Rouen, Fifteenth Century
Apr.	20	Saints and Their Symbols
Apr.	27	Spanish Christ on the Cross, Fourteenth Century
May	4	The Della Robbias of Fifteenth Century, Florence
May	11	Ceramic Busts of the Eighteenth Century
May	18	Later Sculptors
May	25	Works by some Contemporary Sculptors
June	1	Note-Book Day

## TALKS ON THE CERAMICS COLLECTION

Second Wednesday of Each Month at 4:00 o'clock

Oct.	8	The Majolica of Italy
Nov.	12	Hispano-Moresque Pottery
Dec.	10	Bernard Palissy, Master of French Faience
Jan.	14	Delftware
Feb.	11	Fine Porcelain—Germany and Austria
Mar.	11	Fine Porcelain—Holland, Belgium and Switzerland
Apr.	9	Royal Tableware—Sevres

## THE ARTS OF THE ORIENT

Friday Afternoons at 4:00 o'clock

Sept.	26	The Unity of Asia
Oct.	3	The Chronology of Far Eastern Art
Oct.	10	The Earliest Known Art of the Far East
Oct.	17	The Vedic Period in India
Oct.	24	Archaic Art in China
Oct.	31	The Rise of Buddhist Art in India
Nov.	7	The Art of Antiquity in China
Nov.	14	Orient and Occident about 1 A.D.
Nov.	21	Monastic Art in India
Dec.	5	The Rise in Buddhist Art in China
Dec.	12	The Early Art of Korea: The Three Kingdoms
Dec.	19	The Proto-historic Art of Japan
Jan.	2	Early Mediaeval Art in India
Jan.	9	Early Indonesian Art
Jan.	16	Review
Jan.	23	Special Interpretation

## THE TOLEDO MUSEUM OF ART NEWS

- Feb. 13 The Golden Age of Chinese Art
- Feb. 20 The Period of the Korean Gold Crown Tombs
- Feb. 27 The Rise of Buddhist Art in Japan.
- Mar. 6 Later Mediaeval Indian and Indonesian Art
- Mar. 13 Chinese Impressionistic Art
- Mar. 20 Nationalized Art in Japan
- Mar. 27 Miniature Painting in India
- Apr. 10 Foreign Influences and a Renaissance in China
- Apr. 17 Idealistic and Popular Art in Japan
- Apr. 24 Minor Arts in India
- May 1 The Predominance of Minor Art in China
- May 8 Popular Art in Japan
- May 15 Modern Art in the Far East
- May 22 Review
- May 29 Special Interpretation

## ART HISTORY—MODERN ART

Friday Evenings at 7:00 o'clock

- Sept. 26 The Late Italians
- Oct. 3 Goya and the Spanish School
- Oct. 10 French Characteristics expressed by Watteau and Chardin
- Oct. 17 Painters of Lightsome Charm
- Oct. 24 Other Artists under the Late Louis
- Oct. 31 The Classic Reaction
- Nov. 7 Eighteenth Century Leaders in England
- Nov. 14 The Master of Scottish Painting and his British Contemporaries
- Nov. 21 The Discovery of Nature
- Dec. 5 The Pre-Raphaelites and Classicists
- Dec. 12 The Nature Movement in France
- Dec. 19 Barbizon and Its Artists
- Jan. 2 Realists and Satirists of France
- Jan. 9 The Return of Art to Holland
- Jan. 16 Holland Portrayed by Dutch Painters
- Jan. 23 Note-Book Evening
- Feb. 13 Modern Art in Germany and Switzerland
- Feb. 20 The Modern Russian School
- Feb. 27 The Scandinavian Contribution
- Mar. 6 The French Impressionists
- Mar. 13 Whistler's Place in Art
- Mar. 20 Portrait and Figure Painters—Late Nineteenth Century
- Mar. 27 Later Impressionists
- Apr. 10 Colonial Days in America
- Apr. 17 Early Landscape and George Inness
- Apr. 24 The Home-coming of American Artists



## THE TOLEDO MUSEUM OF ART NEWS

May	1	Winslow Homer and other Painters of the Sea
May	8	American Painters of Landscape
May	15	Progress in Figure Painting
May	22	America's Place in Sculpture and Architecture
May	29	Tendencies of Today in World Art
June	5	Note-Book Evening

### TALKS ON THE COLLECTIONS AND EXHIBITIONS

Sunday Afternoons at 3:45 o'clock

Oct.	5	The Invention of Writing	Blake-More Godwin
Oct.	12	Egyptian Wall Paintings	Elisabeth Jane Merrill
Oct.	19	New Acquisitions of Japanese Pottery	J. Arthur MacLean
Oct.	26	Great Landscape Etchings	Nell L. Jaffe
Nov.	2	The Birth of the Alphabet	Blake-More Godwin
Nov.	9	The Spanish Exhibition	Elisabeth Jane Merrill
Nov.	16	Oriental Frescoes	J. Arthur MacLean
Nov.	23	Religious Subjects of Durer	Nell L. Jaffe
Nov.	30	The Manuscripts of the Middle Ages	Blake-More Godwin
Dec.	7	Modern Tapestries	Elisabeth Jane Merrill
Dec.	14	East Indian Painting	J. Arthur MacLean
Dec.	21	Religious Subjects of Rembrandt	Nell L. Jaffe
Jan.	4	The Invention of Printing	Blake-More Godwin
Jan.	11	Modern Tapestries	Elisabeth Jane Merrill
Jan.	18	Chinese Painting	J. Arthur MacLean
Jan.	25	Architecture in Etching	Nell L. Jaffe
Feb.	1	The Early Followers of Gutenberg	Blake-More Godwin
Feb.	8	Temporary Exhibition	Elisabeth Jane Merrill
Feb.	15	Japanese Painting	J. Arthur MacLean
Feb.	22	Etched Portraits	Nell L. Jaffe
Mar.	1	Some Notable Printers	Blake-More Godwin
Mar.	8	Oriental Exhibition	Elisabeth Jane Merrill
Mar.	15	Modern Japanese Painting	J. Arthur MacLean
Mar.	22	Humor and Satire in Prints	Nell L. Jaffe

### CHILDREN'S ART TALKS

Life in Old Egypt

Saturdays at 2:30 o'clock

Sundays at 2:00 and 3:20 o'clock

Oct.	4-5	Landing in Egypt
Oct.	11-12	A Journey to the Pyramids
Oct.	18-19	Life of a King in Old Egypt
Oct.	25-26	Life in the Country
Nov.	1-2	The Making of Pottery
Nov.	8-9	Arts of the Goldsmith

# THE TOLEDO MUSEUM OF ART NEWS



A STUDENT FINDS A MOTIF IN THE SWISS ROOM

Nov.	15-16	The First Alphabet
Nov.	22-23	Schools in Old Egypt
Nov.	29-30	The Making of Furniture
Dec.	6-7	Costumes of the Egyptians
Dec.	13-14	A Visit to a Sculptor's Studio
Dec.	20-21	Mural Painting in Old Egypt
Jan.	3-4	Ships and their Voyages to Punt
Jan.	10-11	Asiatic Tribes come into Egypt
Jan.	17-18	Gods and Goddesses and their Temples
Jan.	24-25	Visit to a Nobleman's Home
Jan.	31	Visit to a Nobleman's Tomb
Feb.	1	
Feb.	7-8	An Egyptian Treasurer and his Duties
Feb.	14-15	King Amenhotep III and Queen Tiye
Feb.	21-22	The Boy Amenhotep IV
Feb.	28	Tell-el Amarna, a New City
Mar.	1	
Mar.	7-8	A Visit to the Workingmen's Village
Mar.	14-15	The New City Abandoned
Mar.	21-22	King Seti and His Son, Ramses
Mar.	28-29	A Farewell to Egypt



# THE TOLEDO MUSEUM OF ART NEWS

## DAILY SCHEDULE OF ACTIVITIES

Sundays:	2:00 P.M.	Art Talk for Children
	2:30 P.M.	Concert for Adults
	2:50 P.M.	Motion Pictures for Children
	3:20 P.M.	Art Talk for Children
	3:45 P.M.	Lecture for Adults
	4:10 P.M.	Motion Pictures for Children
Mondays:	4:00 P.M.	Art Appreciation for Adults
Tuesdays:	8:30 A.M.	Department Store Courses
	1:45 P.M.	Sixth Grades, Roosevelt School
	3:00 P.M.	Clothing Appreciation
		First and Second Year Color and Design
	3:45 P.M.	Girl Scout Course
	4:00 P.M.	Methods for Art Teachers
Wednesdays:	8:30 A.M.	Department Store Courses
	1:30 P.M.	Sixth Grades, Monroe School
	3:00 P.M.	Home Furnishing
		Sketching from the Model
		Freehand Lettering
	4:00 P.M.	Talk on Ceramics Collection (Second Wednesday of each month.)
Thursdays:	7:00 P.M.	Lettering
		Color and Proportion for Industrial Designers
		Home Furnishing
		Clothing Appreciation
	8:30 A.M.	Department Store Courses
	1:45 P.M.	Sixth Grades, Washington School
Fridays:	3:00 P.M.	Composition in Color
	3:45 P.M.	Boy Scout Course
	8:30 A.M.	Department Store Courses
	2:00 P.M.	Sixth Grades, Warren School
	3:00 P.M.	First and Second Year Fashion Drawing
	4:00 P.M.	Oriental Art Lectures
Saturdays:	7:00 P.M.	Art History—Modern Art
		First and Second Year Poster
		Department Store Courses
		Short Color Course (First Term)
		Design Course (Second Term)
	9:00 A.M.	First Year Color, Design and Drawing
		Second Year Color, Design and Drawing
	9:30 A.M.	Art Talk for Selected Pupils
	11:15 A.M.	First Year Color, Design and Drawing
	1:45 P.M.	Motion Pictures for Children
	2:00 P.M.	Second Year Color, Design and Drawing
		Third Year Color, Design and Drawing
	2:30 P.M.	Art Talk for Children
	3:30 P.M.	Motion Pictures for Children
	4:15 P.M.	Motion Pictures for Children

## OFFICERS OF THE TOLEDO MUSEUM OF ART

ARTHUR J. SECOR, President  
FREDERICK L. GEDDES, First Vice-President  
MRS. EDWARD D. LIBBEY, Second Vice-President

IRVING E. MACOMBER, Secretary  
MORRISON W. YOUNG, Treasurer  
C. JUSTUS WILCOX, Assistant Treasurer

### Trustees until January, 1931

CLEMENT O. MINIGER  
MORRISON W. YOUNG  
SIDNEY SPITZER  
ALFRED B. KOCH  
WILLIAM M. BOOKER  
HENRY L. THOMPSON  
WARD M. CANADAY

### Trustees until January, 1932

RATHBUN FULLER  
C. JUSTUS WILCOX  
ARTHUR J. SECOR  
IRA W. GOTSHALL  
MRS. GEORGE W. STEVENS  
JULIAN H. TYLER  
WILLIAM A. GOSLINE, JR.

### Trustees until January, 1933

MRS. EDWARD D. LIBBEY  
CARL B. SPITZER  
IRVING E. MACOMBER  
FREDERICK L. GEDDES  
SINCLAIR WALBRIDGE  
HUBERT D. BENNETT  
EDWIN J. MARSHALL

### Honorary Trustees

ALVIN B. TILLINGHAST

JOHN N. WILLYS

WILLIAM E. BOCK

## EXECUTIVE STAFF OF THE MUSEUM

BLAKE-MORE GODWIN, Director  
J. ARTHUR MacLEAN, Curator of Oriental Art  
ELISABETH JANE MERRILL, Supervisor of Education  
NELL L. JAFFE, Assistant Curator  
DOROTHY BLAIR, Assistant Curator  
FRANK H. ALDRICH, Custodian of Books and MSS.  
EULA LEE ANDERSON, Asst. Supervisor of Education  
MARGARET BRESNAHAN, Bursar

MRS. GEORGE W. STEVENS, Asst. Director  
MOLLY OHL GODWIN, Dean, School of Design  
MARY E. ARNOLD, Instructor  
IDENE McALEESE AYERS, Instructor  
ELINOR C. KNOBLAUGH, Instructor  
ELLEN MacLEAN, Instructor  
JOHN P. SHANER, Supt. of Buildings  
ROY S. SHANER, Asst. Supt. of Buildings

CAROLINE RANSOM WILLIAMS, Honorary Curator of Egyptology

## COMMITTEES

### Executive

Arthur J. Secor  
Irving E. Macomber  
Alfred B. Koch  
William A. Gosline, Jr.  
Morrison W. Young  
C. Justus Wilcox

### Art

Arthur J. Secor  
William A. Gosline, Jr.  
Mrs. Edward D. Libbey

### Finance

C. Justus Wilcox  
Arthur J. Secor  
Rathbun Fuller  
Clement O. Miniger  
Morrison W. Young

### School

Mrs. Edward D. Libbey  
Julian H. Tyler  
Mrs. S. C. Walbridge  
Mrs. Jay K. Secor  
Sidney Vinnedge

### Concert

William A. Howell  
Flora Ward Hine  
Mrs. Samuel M. Jones  
Rev. Ignatius T. Kelly  
Mrs. Frederick R. Persons  
Vernon K. Richards  
Allen Saunders

### Archaeology

Sidney Spitzer  
Clement O. Miniger  
George S. Mills  
Lyman Spitzer  
Grant Williams  
Mrs. Thomas P. Goodbody

### Grounds

Irving E. Macomber  
Julian H. Tyler  
Ira W. Gotshall  
Sidney Spitzer  
William M. Booker

### Library

Frederick L. Geddes  
Morrison W. Young  
Sinclair Walbridge  
Hubert D. Bennett  
Carl B. Spitzer

### Membership

William M. Booker  
Carl B. Spitzer  
Alfred B. Koch  
William E. Wright  
James J. Secor

## HOURS

The Museum is open week days from 9 A. M. to 5 P. M.  
On Sundays and Holidays from 1 to 5 P. M.  
Admission is free at all times.  
Children and Study Clubs are especially welcome.

## MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE  
EDUCATIONAL WORK FOR ALL THE CHILDREN OF TOLEDO POSSIBLE